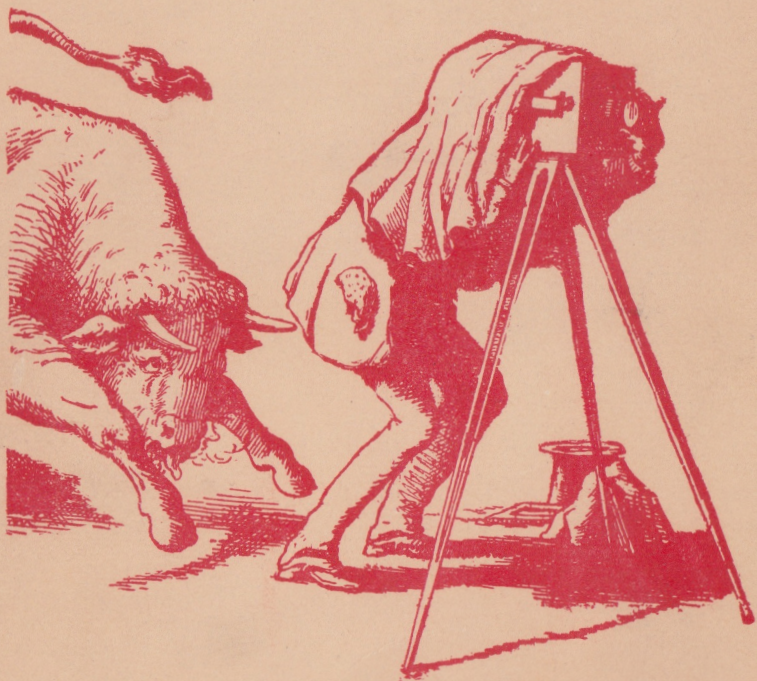


PHOTO

CARTOONS

A Book of Wit, Humor, and Photo Drollery

200 Cartoons Covering Over 100 Years of Photography

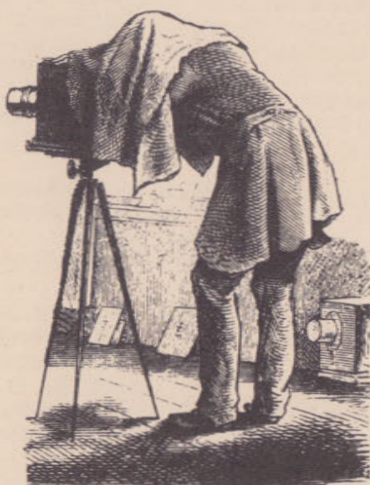


Willard D. Morgan

A Morgan & Morgan BOOK

Photo Cartoons

Willard D. Morgan



Morgan & Morgan

PUBLISHERS - SCARSDALE, NEW YORK

Honoré Daumier was one of the first artists to use photography as lively subject matter for his many wonderful drawings. I have included a few of his best lithographs in this collection. One of his early caricatures shows the famous French painter-photographer Nadar (Gaspard Felix Tournachon, 1820-1910) photographing Paris from a balloon. Even as early as 1840 the artist Maurisset predicted aerial photography by drawing a balloon with a camera in his "Daguerreotypomanie," reproduced in this book and ably described by Beaumont Newhall. Daumier gave his Nadar balloon drawing this clever caption: "Nadar elevating photography to the level of art."

The artists of the day were having their nightmares about the phenomenal success of the photographer who could make a picture so quickly. Thus Daumier undoubtedly injected some of this taunting into his own photo caricatures. In 1839 Paul Delaroche the Paris painter went so far as to say when he saw his first Daguerreotypes, "Painting is dead from today on." Twenty years later the controversy still continued. The author, Paul de St. Victor wrote, "Photography ruins art, it prostitutes taste and vision; it discourages the engraver, whose slow and careful tool cannot fight against its dexterity and its legerdemain contrivances." But in spite of the artist's caricatures the photographer continued his work and enjoyed the good humor of the continual barrage of cartoons.

Long exposures and short focus lenses, during the beginnings of photography furnished the basis for many jokes and drawings. Still another Daumier example is, "Patience is the Virtue of Asses," reproduced in this collection. As will be seen in the drawing, Daumier shows two photographers idly standing by a Daguerreotype camera looking at a watch during the long time-exposure.

Another lithograph from a French artist called, "The Daguerreotypier," shows the photographer on a roof top dozing off while his camera is set for the long exposure required. I also have included examples of the short focus lens caricatures in this collection such as: The Giraffe taken from a second story window and the swimmer who kicks a clinging crab into the air just as his girl friend snaps the picture, are delightful examples.

In those days the ordeal of getting ones picture taken was more actual than fanciful. The elaborate head clamps and braces were frightening. The slow emulsions and lenses required absolute rigidity on the part of the subject from under 1 to as much as 2 or 3 minutes during the time exposures.

PHOTOGRAPHE DE CAMPAGNE



You are going to see a little birdie come out of the lens...let's not move.

But I don't see the little birdie, perhaps you didn't put him in there.



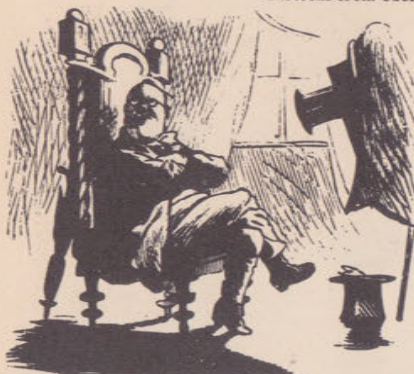
A SIMPLE MODE OF "LEVELLING" A CAMERA.

This Cuthbert Bede drawing of 1855 gives an English flavor to the trials of a photographer who goes on forbidden territory.

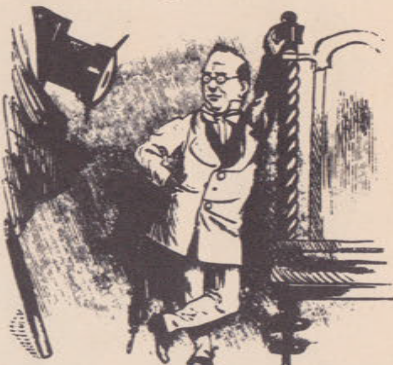
Photographische Leiden des Herrn Nuttig. II.

Von Wilhelm Scholz.

Cartoons from Uber Landund Meer...1866, Stuttgart



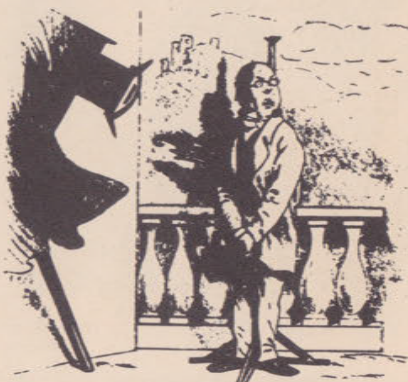
Exceptional. But the photographer thinks it would be better to have a full length standing pose.



This would be very "slick" but the chair is just a little overpowering. Maybe Mr. Nuttig prefers to lean on the table.



That's the real stuff. ...except in this pose the absence of a background is too obvious. Let's try it with a landscape.



Very good...but too obvious. The simplest is always the best. Let's take this pose against the draperies.



Now. Please stand very still. ...ah, the negatives are perfect, and in 8 days the first proofs will be ready.



Photographer takes a gracious bow and thanks Mr. Nuttig very much. Mr. Nuttig, completely unnerved and exhausted, prepares for the descent but before starting down swears, "Never again."



Arg. 27. Dec. 1839

Chez Aubert & C^{ie} Pl. de la Bourse.

Position réputée la plus commode pour avoir un joli portrait au Daguerreotype.

This is reputed to be the most comfortable position for taking a nice Daguerreotype portrait...is the full caption by Daumier as he tries another caricature of the early photographic "torture chair" with its clamps and head rest.



La patience est la vertu des ânes.

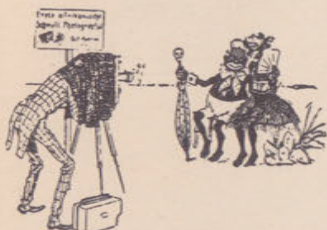
Patience is the Virtue of Asses...is the caption placed under this Daumier drawing of 1839, which lampooned the photographers who would stand around waiting for the long time exposures required with the Daguerre cameras.



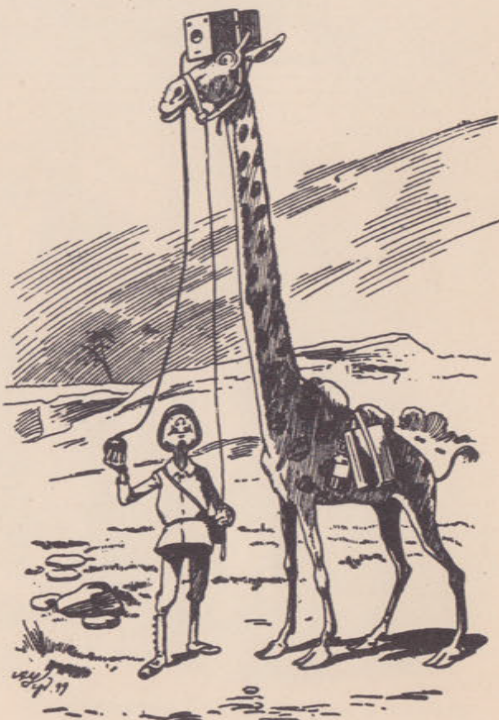
LE GRAND PÈLERINAGE

The Great Pilgrimage. "Magnificent toys, characters with changing costumes, camera equipment, etc. (made in Nuremberg)." Thus reads the caption of this early political caricature showing William II, the magnificent, preceded by the guard who is clearing the road of natives on a pilgrimage to the Near East. Behind the Emperor is his bodyguard protecting the camera mounted on the camel's back. Drawn by de Caran D'Ache. Photography in The Desert (below left). The sign reads, "First African Snapshot." (Below right) How the professor succeeded in making his wonderful birdseye view of the desert. (English Cartoon)

LE PHOTOGRAPHE AU DÉSERT

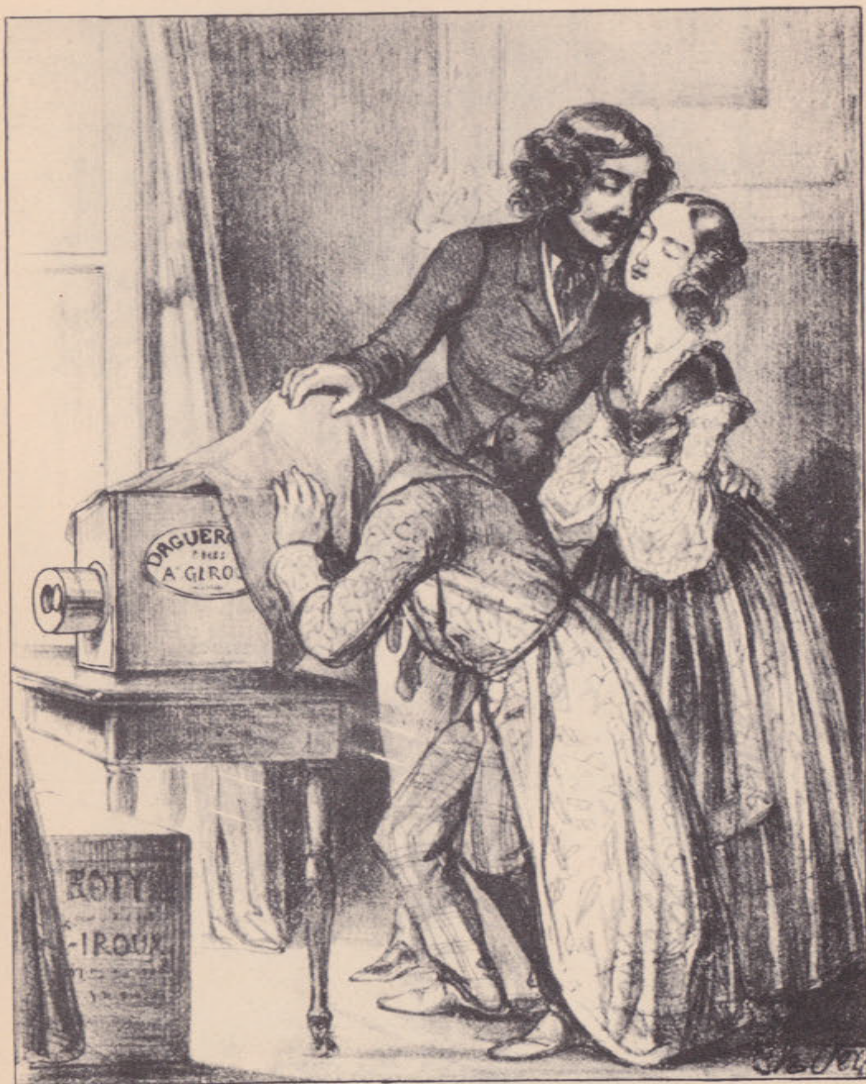


(Schweizerische Fliegende Blätter, Bäle.)



LA PHOTOGRAPHIE AU DÉSERT.

Comment le professeur « Succeeded »
obtint son étonnante vue du désert à vol d'oiseau.
(Caricature anglaise.)



(LE MARI) J'AI BEAU REGARDER, JE NE VOIS RIEN . . . (LE COUSIN) REGARDE TOUJOURS ÇA VA VENIR !

The Husband (under focusing cloth), "I can look all I want to, but I don't see a thing." The Customer, "Keep on looking, you'll see." At the same time seizing a few amorous moments with the attractive wife. Vernier drawing about 1839.

LA DERNIÈRE ÉPREUVE
The Last Exposure



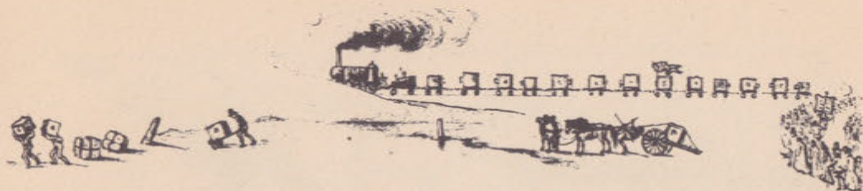
— ...Ne bougeons plus!

Dessin d'Abel FAIVRE.

... now don't move.

(L'Album.)

Even when photographing a deceased person the cartoonist finds one last twist in this 19th Century drawing.



THE DAGUERREOTYPE CRAZE

This lithograph (*La Daguerreotypomanie*) records the daguerreotype craze that swept over Paris and the world as soon as the French Government published Daguerre's technique in 1839. The first amateur photographers, in the words of an eye witness, "jammed opticians' shops longing for cameras; everywhere they were seen focusing on buildings. Everybody wanted to take pictures from his window, and he who at first trial got a silhouette of roofs against the sky was happy; he raved over chimney pots, he counted over and over roof tiles and chimney bricks; he was amazed to find the mortar between the bricks; in short, the poorest result gave him unspeakable joy, so new was the process and so marvelous did it seem."

The artist, Maurisset, shows us in the center of his lithograph (on the opposite page), a building on which is hung a gigantic frame marked "Without Sun. Delivered Proof 13 Minutes." Crowds are knocking each other down to get a look at the picture----but it is blank. From a side door marked "Exit" more people surge forth beneath the signs "Windows to Rent" and "Daguerreotype New Years' Presents for 1840." Beyond the building another sign announces "Gallows to Rent for Engravers:" some have hung themselves in despair, while the first photo fans pass by in a procession, carrying the banner "Down with Aquatint," a form of engraving which Dr. Donne, hidden beneath a focusing cloth under the sign "Daguerreotype Prints on Paper," is busily imitating with camera, acids and etching press. Underneath him a victim is pilloried in a "Machine for Daguerreotype Portraits," while a clock, with madly swinging pendulum, ticks off the minutes of exposure. The procession marches past a festive group: to the tune of a fiddle and a drum, fans dance hand in hand around a fuming mercury developing pot, placed on top of a camera. Everywhere there are cameras. On





La Chine étant ouverte attire immédiatement à Pékin tous les photographes, qui se mettent en mesure de saisir Sa Majesté Impériale dès sa sortie du palais.

(Dessin de Cham dans le Charivari de 1858.)

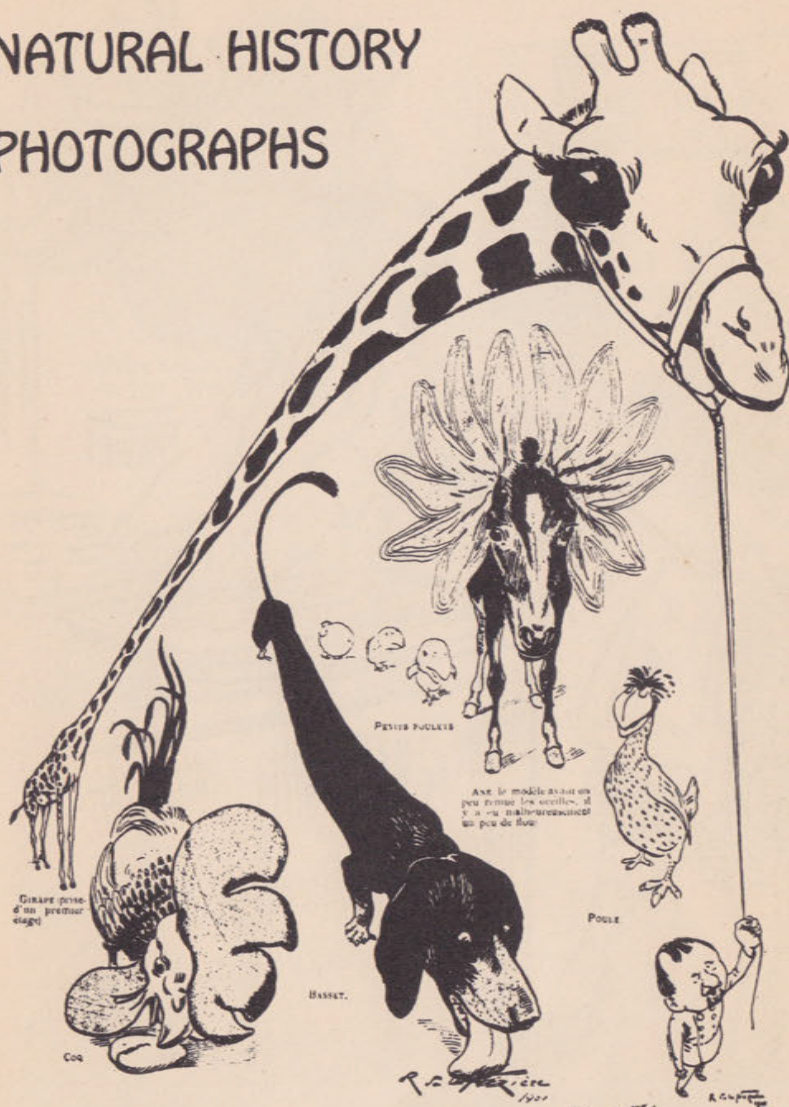
With the opening of China to foreigners in 1858, photographers are immediately attracted to Peking where they try to catch photographs of his imperial Majesty.



"That's where I keep my best movie films."

THE CAMERA

NATURAL HISTORY PHOTOGRAPHS



LA PHOTOGRAPHIE ET L'HISTOIRE NATURELLE, par R. DE LA NÉZIÈRE.
(Le Hire, 1901.)

The cartoonist, R. de la Nézière, loves to show lens distortions and other camera variables. The giraffe taken from 2nd floor, the donkey moves his ears during exposure, the dog is a perfect subject for the distorted closeup with the wide angle lens.



"Shall we hang it? It's only seventeen inches deep?"



"Hurry, dear, turn on the shower and all the water faucets for the Niagara sequence!"



All cartoons from
Minicam Photography

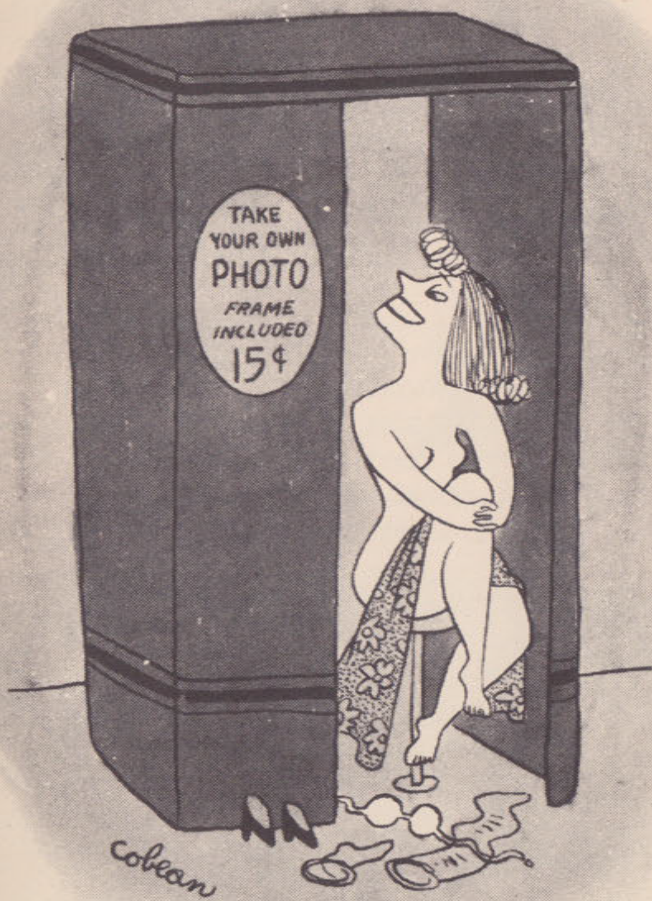


"Arthur carries his close-ups too far."





"Sebastian, are you certain that you're merely developing films in your darkroom?"



THE NEW YORKER



"Hold it please."
The short focus
lens distortion.



The wonderful portrait that
was promised. (19th Cent.)



SHE.... "In your place I would be proud of my
little wife." While the French husband tries
to hide his pretty wife's charms from the num-
erous photographers.



A PHOTOGRAPHIC BATH.

Cuthbert Bede, 1855

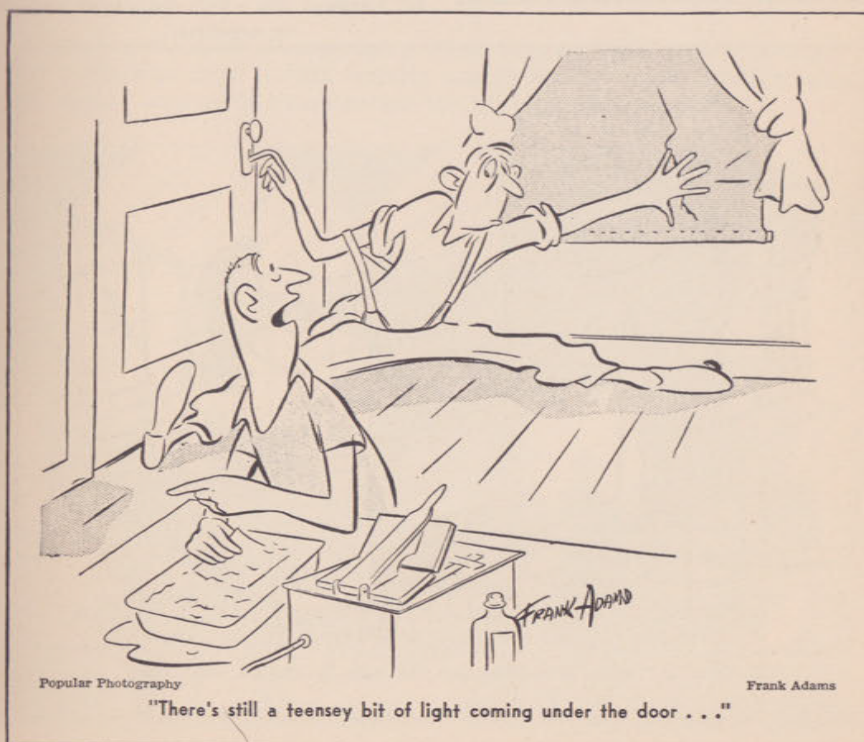
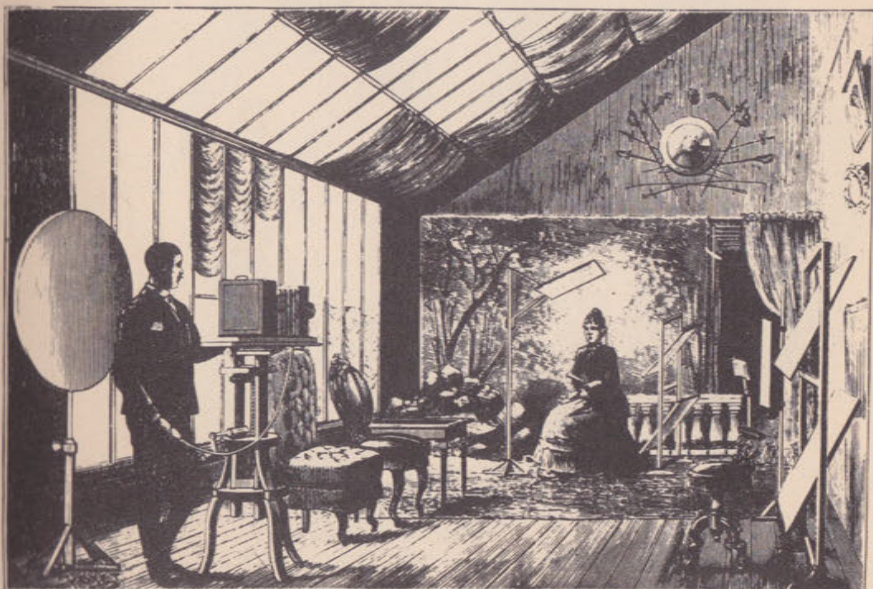




FIG. 10. OUTDOOR PHOTOGRAPHY.

Outdoor and Indoor Photography. Such scenes were typical around the Civil War days in this country and in Europe when daylight was the main source of illumination for all photographers.

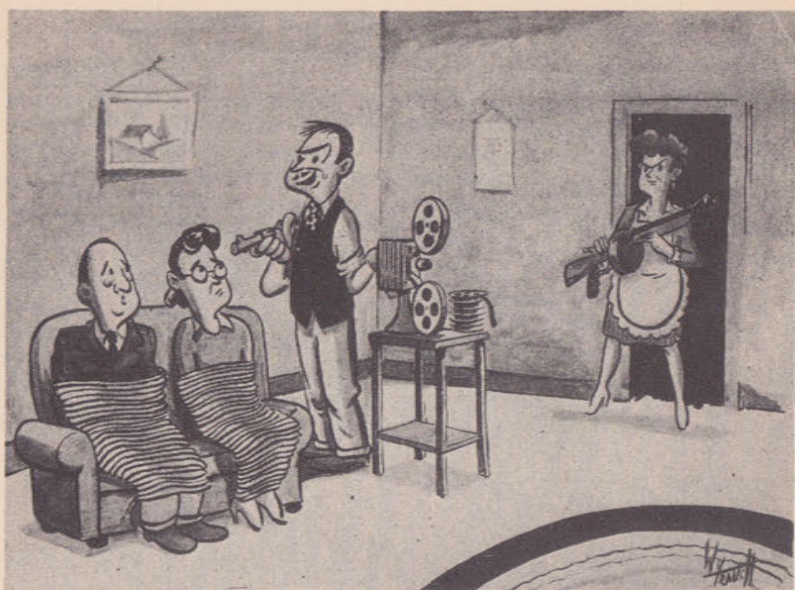


Vue d'ensemble d'un atelier à portrait.



Popular PHOTOGRAPHY



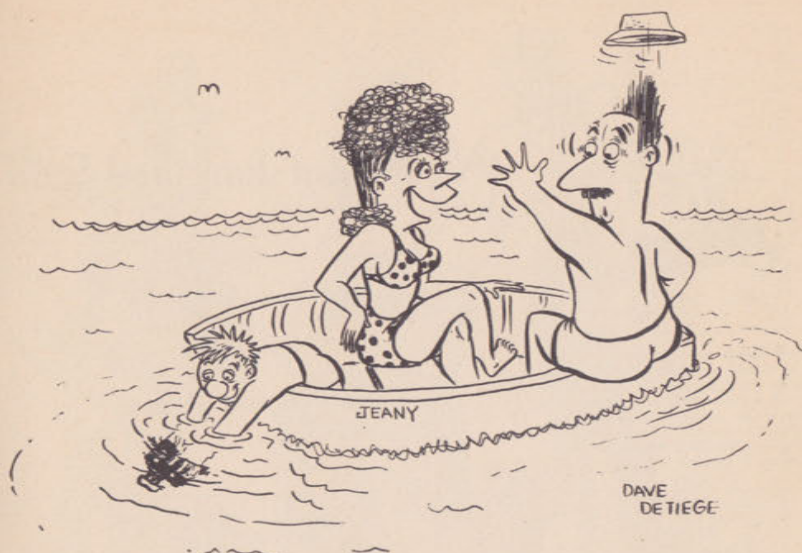


*"Are you sure you don't wanna' see the other five reels
of our baby's movies?"*



*"Come here a moment, Dear. I just thought of a swell
gag for our movie."*

HOME MOVIES



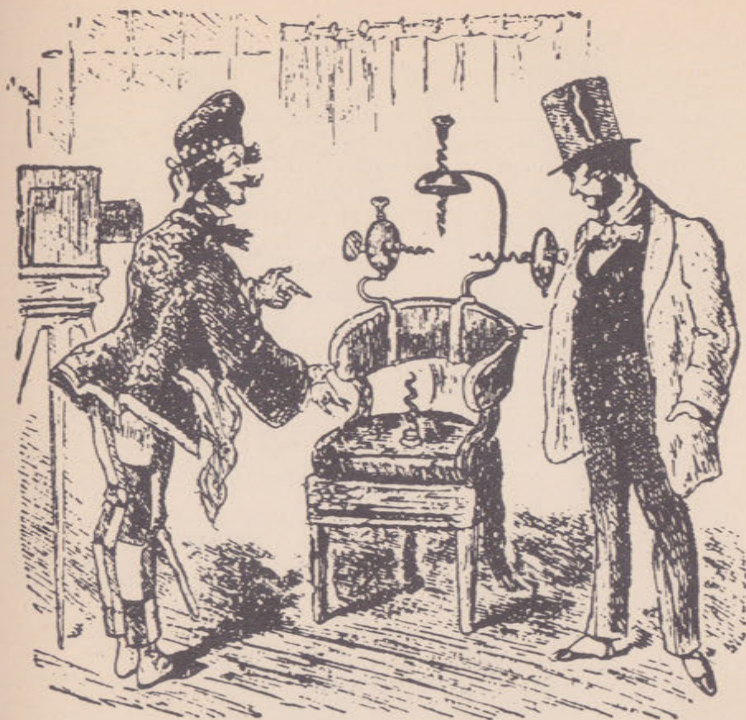
*"But the salesman said you could make movies with the camera
any time, any place!"*



*"Look, Alfred, wouldn't it be simpler if we used
the telephoto lens?"*

HOME MOVIES





« — Donnez-vous donc la peine de vous asseoir. »
 Caricature de Marcelin (*Journal pour rire*, 1851).

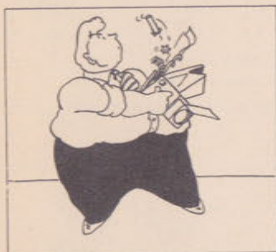
LE FAUTEUIL MÉCANIQUE.

The Mechanical Chair. ".....please sit down for the portrait." Marcelin, 1851.





1. New equipment is the prettiest and shiniest, but it lacks the fascination of stuff that has been through the mill. The tyro is content with the new—but a keen appreciation of the old and venerable and broken-down, stamps you as a veteran, an expert. And if you're going to buy, better start now—it's getting scarcer all the time.



2. Naturally, you shouldn't go off the deep end on old stuff without a trial, no matter how ancient and trustworthy it looks. Be cautious especially of things that contain springs and gears. In buying a used lens, always glance through it to see if you can observe daylight ahead. And insist that the used tripod at least stand up by itself, for a reasonable time.



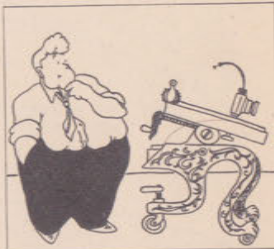
5. Shopping around on the old chemical shelf, and experimenting with the yield, is interesting too; once you dash together a tray of cyanide, sugar, potassium chlorate, with just a spot of monomethyl-b-parapentylloxaloketofenokee-pan-betadisulphonicheteropicritene, you'll have something worth while . . . just have the place well ventilated, and be ready to duck.



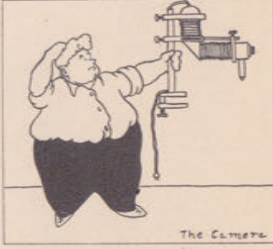
3. Don't pass up a choice item, such as a big beautiful 60-inch portrait aplanat, just because it doesn't tie up right away with the equipment you already have. Half the fun (no, two-third!) is in adapting the junk you discover. Some tin snips, solder, a hacksaw, some wire, boards, thumb-tacks, glue, string, paint—and soon you're a junk-adapting expert.



6. Not all your photographic junk-shopping needs to be in second-hand camera stores. Give a thought to other places, for junk with special applications. That persistent problem of models, say: what could be a sweeter answer than a good used dressmaker's dummy, with curves that can be adjusted to fit the situation. These, too, are often tricky, yet . . .



4. In the second-hand market, you will find solutions to old problems—answers you can't find anywhere else. That matter of a good solid support for the miniature camera, for instance; something in cast iron, mahogany and brass will just fill the bill, and maybe you'll get a lot of good knobs and cranks to turn, too. Costs much less than a tripod.



7. The real fun comes when you find something that you don't know what it is, and it probably isn't anything, I'm asking you. But don't let that deter you; buy it anyway. Some day you will find a use for it, if you live long enough; and if you can't wait that long, there's always someone else who will buy it from you and try to figure it out.

THE CLIMATE



Popular Photography

By T/Sgt. Ted Miller

"As long as his film holds out we're perfectly 'safe.'"

AN OLD DAGUERRETYPE.

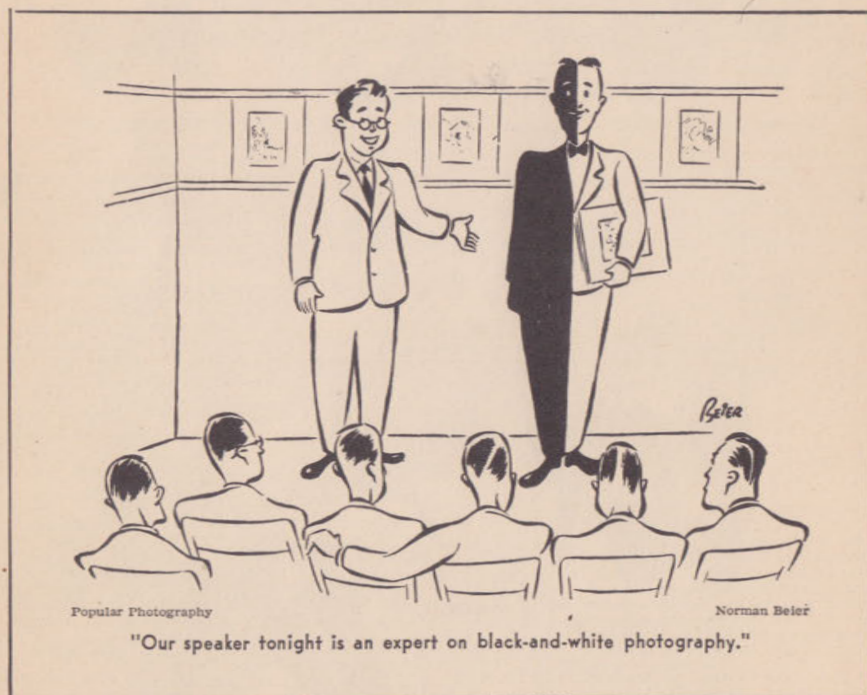
The rounded case shows age's tinge
And just a trace of mold;
The back displays a broken hinge
That still contrives to hold;
The pictured face within is faint,
The dust away you wipe
And see the limning of a saint—
An old daguerreotype.

The while she posed, a winsome lass,
The soul of girlish grace,
An artist prisoned 'neath this glass

The beauty of her face;
The curls that crowned her maiden brow,
The cheeks as cherries ripe—
A legacy from Then to Now,
An old daguerreotype.

'Tis meet that such a face, so pure,
Should with its smiles live on,
In heart of later growth endure,
Though she herself be gone.
Her grave with grass is grown about,
Around it plovers pipe,
But she still lives and smiles from out
An old daguerreotype.

1878 —Roy Farrell Greene.





"Haven't you got something I could just squeeze or push?"

THE NEW YORKER



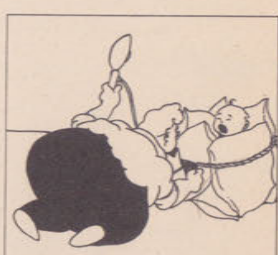
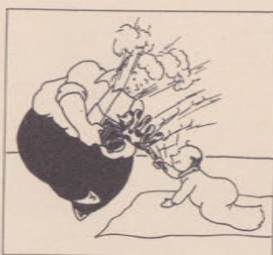
All About Baby Photography

By Tom Bowler

with pictures by

Wellington Ames

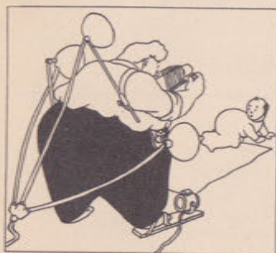
1. When you set out to take baby pictures, don't begin with any specific poses or ideas in mind. Indeed, just forget that you have a mind. (You won't have one anyway, by the time the session is over.) Remember that a baby is younger and more agile than you, and can outmaneuver you any day in the week. This becomes clear as time goes on.



2. The first step is to bind and gag the parents, and park them out in the hall closet. You will have enough problems all by yourself. Then get the baby into a good mood. This can sometimes be done by doing bubble dances, waving your watch, making cute burbling noises, etc., but the best way is to pack the camera and go right on home.

3. One school of thought says to give the baby a toy, something to take his mind off his troubles and help him make the best of the situation. Another school says nuts to this, and you can take your choice. In any case, don't give him a large, heavy toy, like a wooden horse or grandpappy's cane; lenses are scarce enough, without tempting fate.

4. If drastic measures appear to be necessary, either by reason of the enemy's superior mobility or his inclination to take the offensive—why, by all means be drastic. Don't expect him to fight like a gentleman; he's a rough, tough, unethical little customer. If he isn't, either you have run across a new order of baby, or he's a fake.



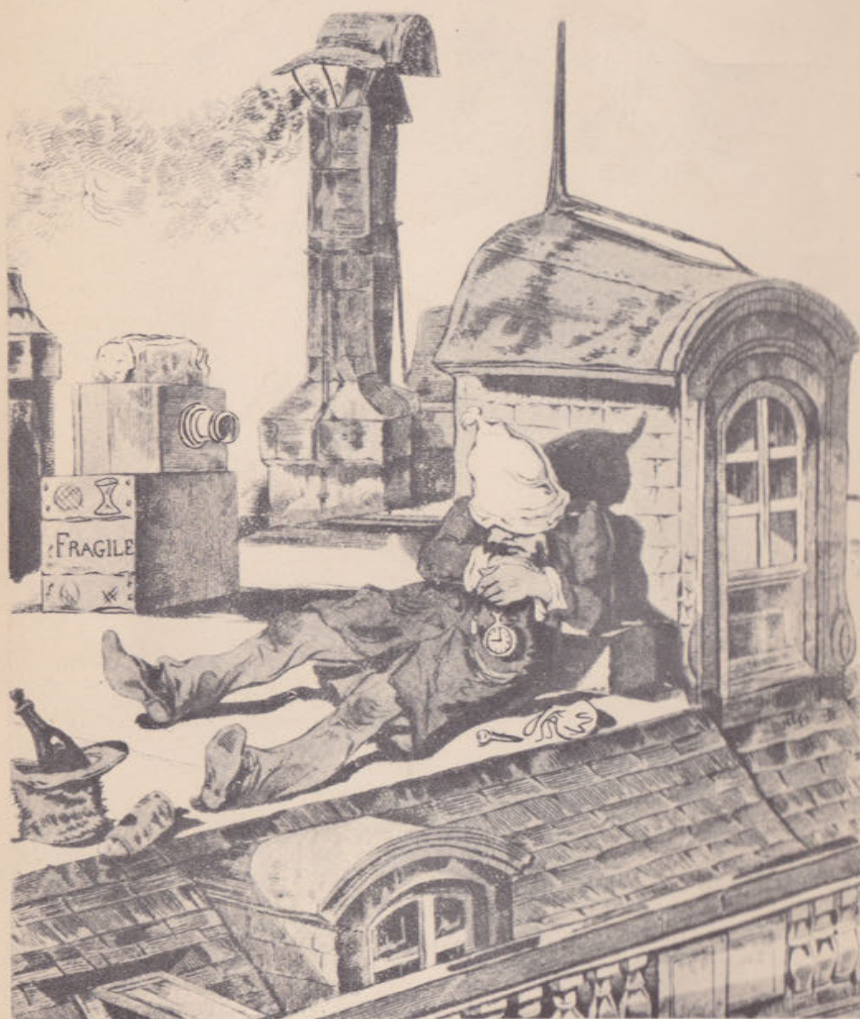
5. Speaking of mobility brings to mind the question of lighting in indoor shots. The only safe method is to get six assistants to follow through with the lights, or to tie them to yourself, so they follow right along in the pursuit. In fact, it's a good idea to tie at least one light to the subject; he won't out-crawl that one, at any rate.

6. A restricted setting is helpful in this problem of subject mobility, and a play pen, a bassinet, or a strait-jacket is just like a gift from the gods. But even these are tricky; anything associated with a baby is tricky. The wires get tangled; the play pen turns out to have secluded corners . . . and at every turn you bweak your iddle neck.

7. And yet, ah me! what would photography be without babies? (Don't answer that question.) It is the most diverting, disconcerting, heartbreaking, exhausting, delightful, rewarding phase of the hobby, this picturing of the wee ones. I ask you, who would abandon it? I answer: me. I have already. And what's more, the next parents who . . .

T H E C A M E R A

Der Daguerrotypeur.



The Daguerreotypy. This amusing drawing appeared in 1840, showing the photographer asleep in front of his camera with watch in hand, a bottle of wine, loaf of bread and his pipe and tobacco pouch to complete the solid comfort of the scene while the long exposure was taking place. The following poem gave an added touch to the picture:

"And, when from his dream he then arises,
The work of art, the camera comprises.
Yea, verily Eden is now at hand,
Nature works even while we dream in slumberland."



"NO-NO DEAR - YOU PUT THE CAMERA ON THE TRIPOD!"

HORNPOUTS of 1863

An enterprising Philadelphia photographer has put several active catfish, or hornpouts, into his washing tank, and by stirring them up occasionally, succeeds in keeping up a healthy circulation, not only in the fish, but also in the prints. The fish are said to thrive well on hypo and the prints are well washed. Great is the progress of invention.

American Journal of Photography
new series, vol. 6, p.262. 1863

**A BAD CASE
OF OVER
EXPOSURE
MISS!**



MORGAN Camera News

6262 Sunset Boulevard

Hollywood 28, California



"It's the only way I can make a 16 x 20 with this enlarger."





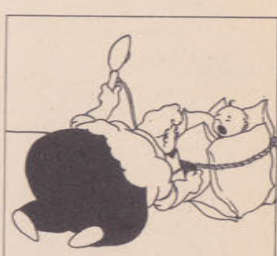
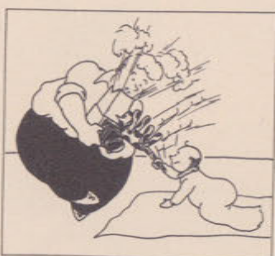
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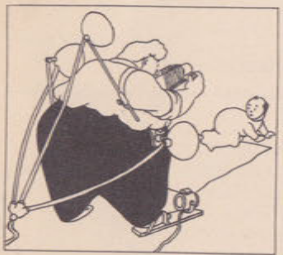
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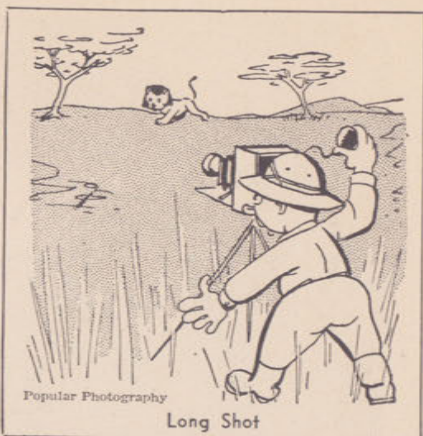
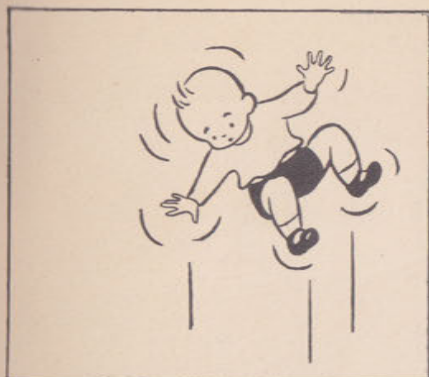


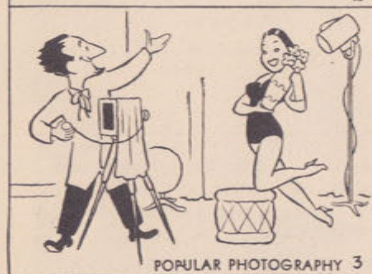
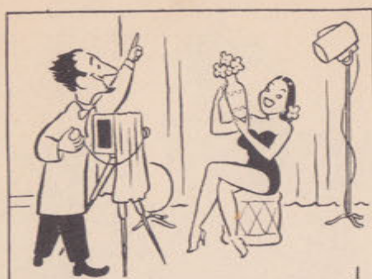
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T H E C A M E R A

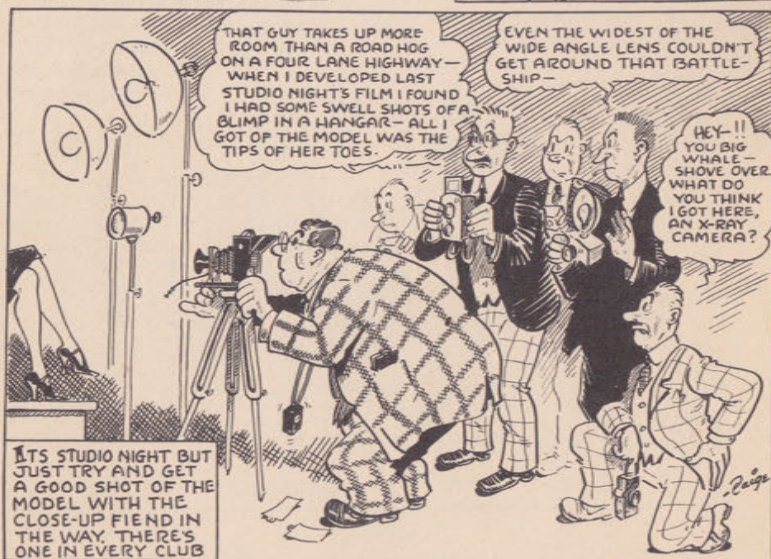




POPULAR PHOTOGRAPHY 3



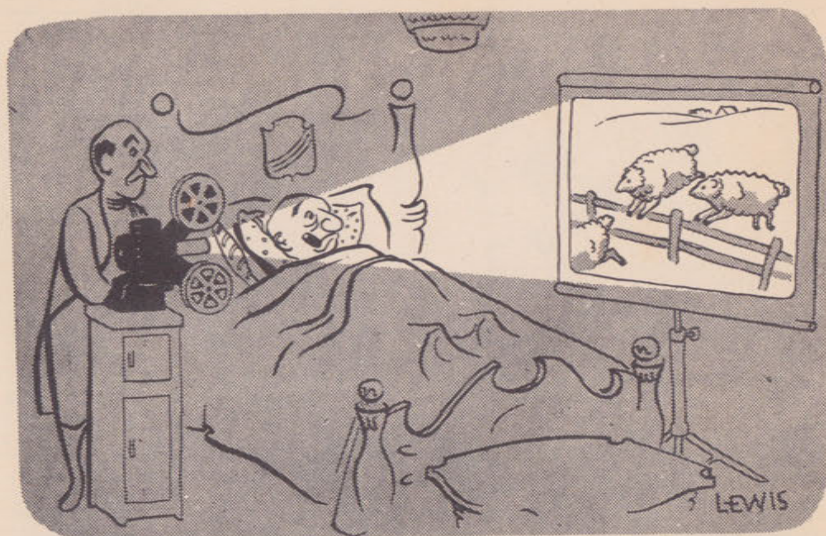
Carl Stamwitz





"Haven't you got something I could just squeeze or push?"

THE NEW YORKER



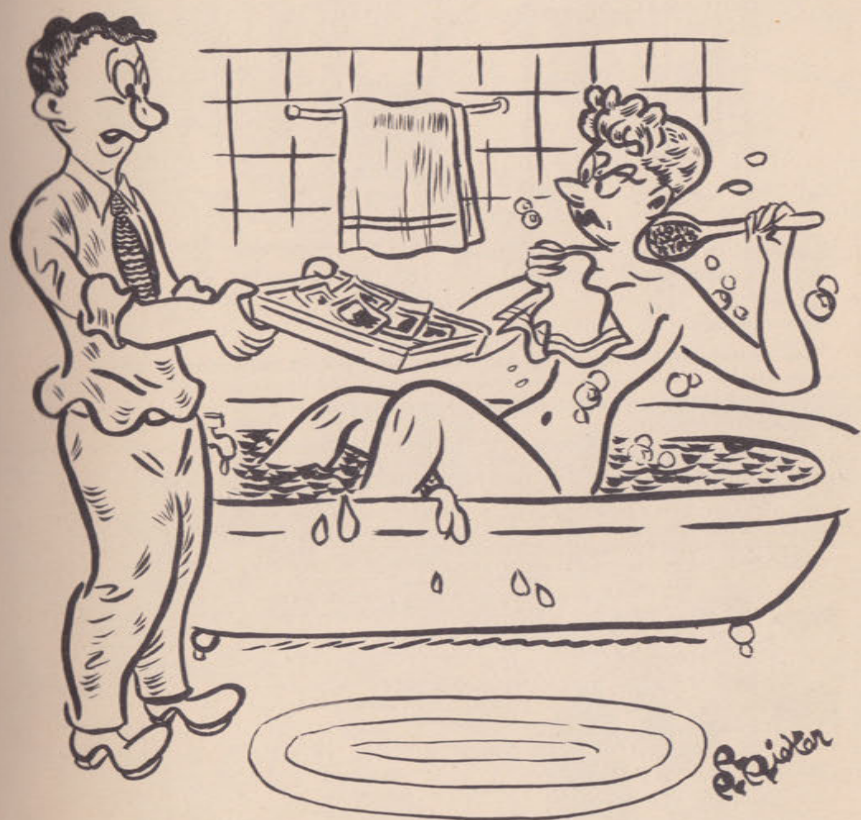
"It's bound to work, Jeeves. I always fall asleep in a theatre."



"What if I didn't have insurance. Think of the swell movies I got!"

DARWIN LEWIS

HOME MOVIES



"As long as you're in there anyway I can't see why you'd mind washing off a few of my photographic prints." Original drawing made especially for this publication by Robert R. Reiker.

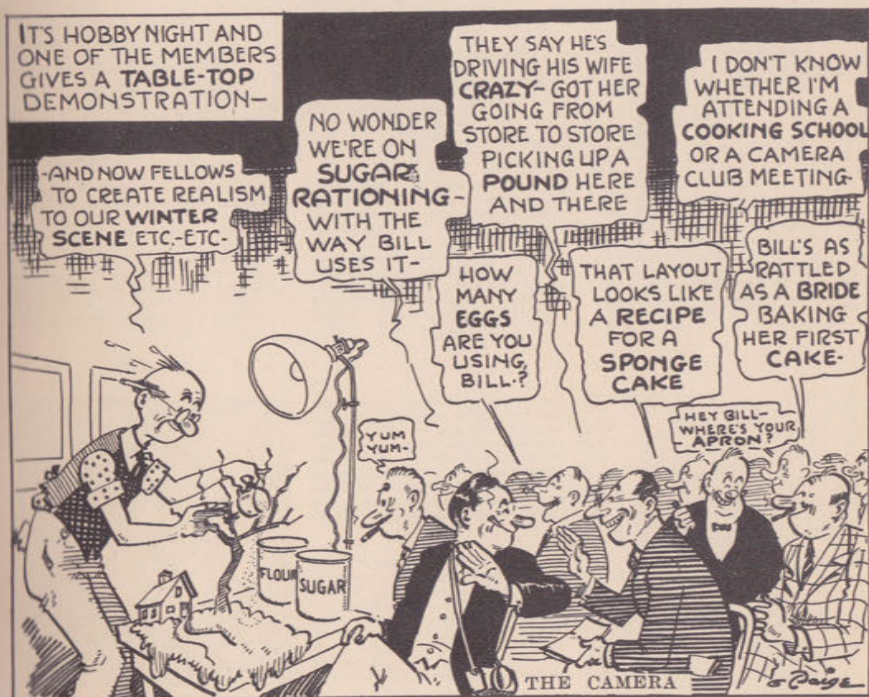


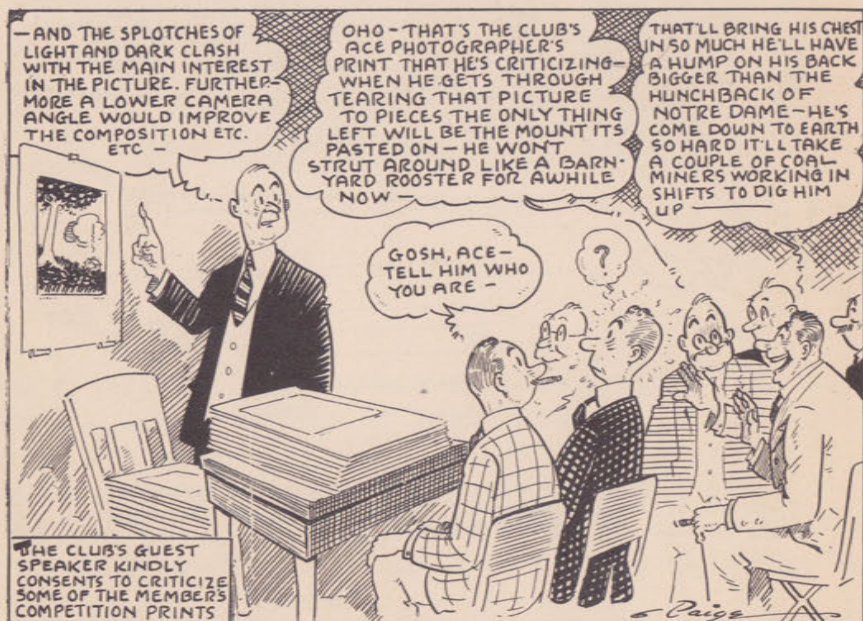
"NO-NO DEAR - YOU PUT THE CAMERA ON THE TRIPOD!" The Camera

HORNPOUTS of 1863

An enterprising Philadelphia photographer has put several active catfish, or hornpouts, into his washing tank, and by stirring them up occasionally, succeeds in keeping up a healthy circulation, not only in the fish, but also in the prints. The fish are said to thrive well on hypo and the prints are well washed. Great is the progress of invention.

American Journal of Photography
new series, vol. 6, p.262. 1863





All About Photo- micrography

By Tom Bowler

with pictures by

Wellington Ames



The delightful thing about photomicrography is that it's entirely different from anything else, including photography. You'll get to know all about Ramsden disks, substage condensers, verniers, apochromat objectives, oculars, anti-points, point sources, and whatnot. Especially point sources—photomicrography without them is practically pointless. Don't confuse it with macrophotography, nor be caught calling it microphotography; both are other sports.



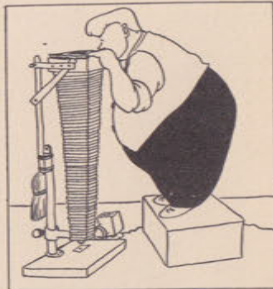
After you get about a thousand dollars worth of equipment, or so, you can begin collecting subjects. Anything in sight will do, if it is small or can be cut up into small slices. Anything so small it's out of sight will also do, if you can find it. And you seldom know what you're going to get until after you get it. Try looking under rugs, old tin cans, and discarded shoes. You'll find no end of things. It's more fun than playing pinball machines.



Naturally, like all other phases of photography, this one also has its hazards. The microtome is just one, and sometimes you will make lots of specimens out of yourself almost before you know it. However, this does no harm, because bits of epidermis, dermis, hair follicles, red cells and polymorphonuclear leucocytes are all first class grit for the mill. In dire emergencies the microtome blade may be used for shaving; loosen screws A and B.



After assembling lots of specimens, you must also assemble lots of dyes. And filters—you have no idea. Just wait till you try a dash of eosin with a mercury monochromat over a No. 35—don't ask my why—and you'll see. With 50 filters and 50 dyes you have 2500 combinations before you begin mixing and doubling up. That should carry you through at least part of the winter. Skip the instalments on the car and you can buy dyes for spring.



One of the cutest things about photomicrography is that you can make photomicrographs without a microscope. All you need is a couple of yards of bellows, a short-focus lens and a quake-proof sub-cellar. And a slide rule to figure out what the relative aperture (not to be mixed up with the numerical aperture) slipped down to. You will rediscover it at around f2000. Wind up the calendar and set it to ring when the exposure is over.

T H E C A M E R A



The other cutest thing is that you can make photomicrographs with a microscope without a camera. What you need for this is a dark room and some way to hang up the film on the wall. You can also make lovely set-ups for photomicrographic movies with a beam-splitter, which has nothing to do with Abraham Lincoln's early work on the family wood lot. Beam scales and beam ends have nothing to do with it either.

After a few months you will be able to put on a one man—or one microbe—show all by yourself. These are pretty nice, too, because nobody is going to start a row about composition unless you have been playing with datum arrangements. If you have stuck to hair and fibers, Euglena and rotifera, bacilli and whoop-toccis you're in the clear. The 100X mini boys will turn green with envy and give up.



All About Nature Photography

By Tom Bowler

with pictures by

Wellington Ames



To do nature photography successfully, you must first dress the part. It is true that you can seek the shy creatures of the woods and fields in any kind of costume, but obviously you will make a much better impression if you're properly clad. Some good heavy shoes, for instance, plus trousers that tuck in for an air-tight seal, and a jacket with pockets. Lots of pockets. The more pockets, the more gadgets you can carry.



Next, of course, is equipment. In the pursuit of the flora and the fauna, the arachnida and the lepidoptera, to say nothing of the crustacea, you will need a long-bellows reflex, a good view camera, an assortment of lenses, a tripod or two, a good rucksack, a haversack for food, a gadget sack, an assortment of pill boxes and canisters for specimens, a first-aid kit, and other things along the same lines. Also a truck.



When carrying all this essential equipment (and by conferring with several nature photographers you will learn that every bit of it is really essential) you must remember that you weigh more and require more support. It might be well to consult with an engineer, before going afield under full load, so that you won't cross any woodland bridges or precipice rims that can't support your gross tonnage. A dependable parachute is an alternative.



In your peregrinations you're likely to fall into some of the most amazing adventures. Among the most exhilarating we may mention the discovery of your first poison-ivy bed, the first rattlesnake, the whimsicalities of quicksand, nettles, briars and barbed-wire fences, the irritable hornet and the ubiquitous chigger. But of course you are a natural-born nature photographer so naturally you'll take these manifestations in your stride.



Now for the practicalities of technique. The true nature photographer feels that the fragile and delicate creations of woodland, mountain, and desert should be photographed in their native habitats, *in situ* or, as it were, *chez*—perhaps one might say *au naturel* or *a la carte*. Say it any way you like: it all adds up to the idea that you should picture them as you find them and where you find them, if you're able to find enough light.

T H E C A M E R A

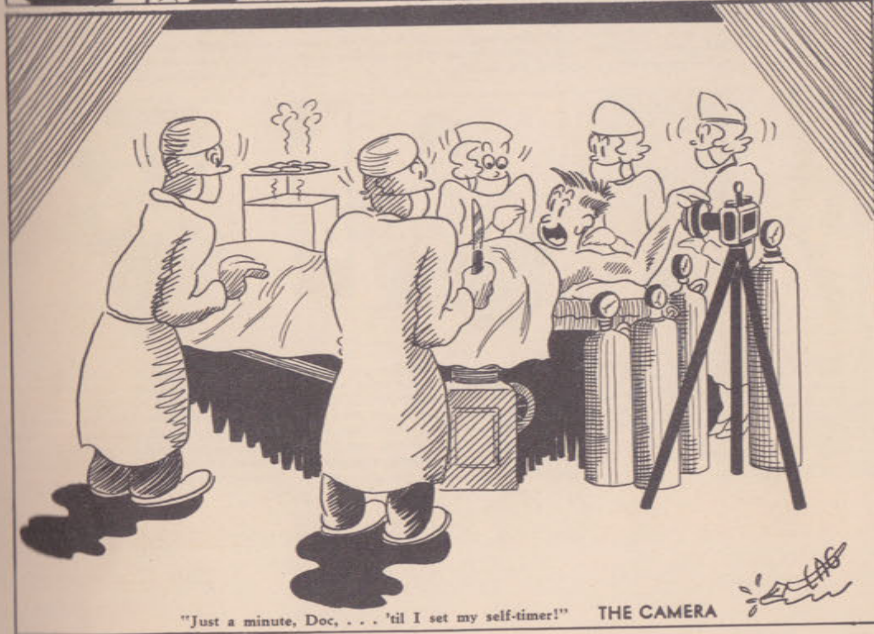
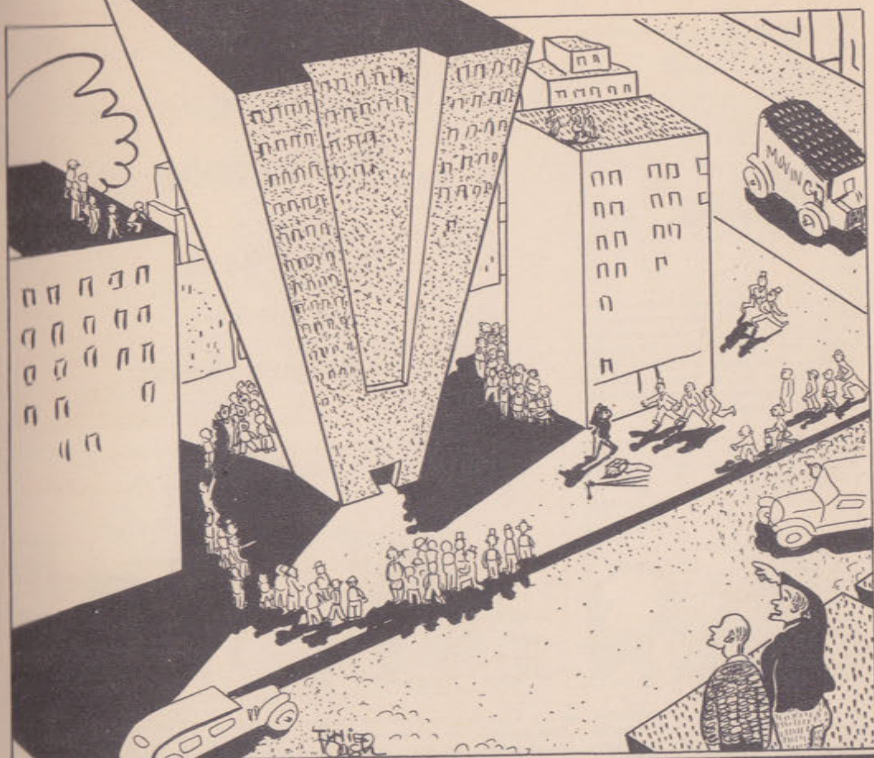


One method of providing the necessary light is to use reflectors, capturing a sunbeam at the edge of the wood and routing it by devious channels to your subject. A set of suitable reflectors may be obtained by covering stiff cardboard with crumpled tinfoil. This will add only a few pounds and a few square feet to your pack. Or you can use flash bulbs (4 lbs., 3 cubic ft., for a day's supply).

The fun of nature photography is in the searching—tracing the timid and retiring subjects to their lairs and stuff. However, many of your subjects—especially ants and various other tickly insects—would rather come right to you. In closing this brief lesson, I might say that this is a field that commands my admiration, and some cool day I might even try it again. Who knows?



"He says he built it to correct the converging lines in his miniature shots."



"Just a minute, Doc, . . . 'til I set my self-timer!"

THE CAMERA



Popular Photography

Harvey G. Johnson

"Before I buy it for my boy will you please show me how it works?"



"His horse was camera shy."

POPULAR PHOTOGRAPHY



"If these shots don't sell we'll have to eat the explorers!"

The Camera

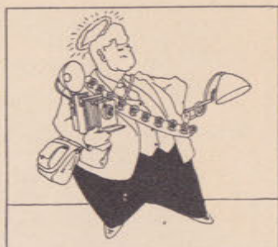
All About Synchroflash

(New Light on a Dark Subject)

By Tom Bowler

with pictures by

Wellington Ames



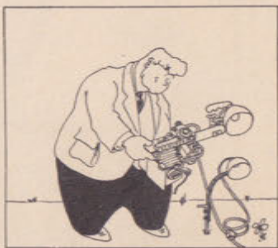
1. Once a flash synchronizer carried a lot of prestige. You even got through police and fire lines with it. But now, alas!—you must own a synchronizer just to keep even. If you want prestige, you have to go back to an f1.5 lens or get a set of Klieg lights. This proves the world is steadily moving forward no matter how fast it's slipping backward. Nothing like progress, I say.



2. Even single flash is slipping. Now you must use two or more bulbs, on extensions. Flash extensions are different from bellows extensions, in that more give you more light while more bellows extension gives you less light. The theory behind extensions is that (a) you cut a more dramatic figure when all spread out and tangled in a maze of wire, and (b) you get better lighting effects, if.



3. And now we come to Dr. Bowler's Short Course in Economics, which deals with the struggle between the Two-Bulb Middle Class and the Six-Bulb Plutocracy. At present, on account of war shortages, the 6-b-plutocracy is slipping, so before long we maybe won't see any more pix with screwy shadows falling in six directions. If you try six-bulb work, carry a big pad to figure costs per shot.



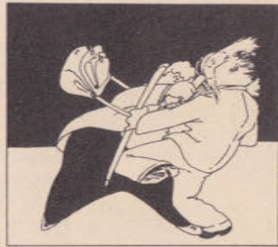
4. There are three types of synchronizer: manual trip, magnetic, and homespun. Most of the homespun jobs are marvelous to look at, and become museum pieces after a few trials. However, they can always be salvaged and converted into short-wave radio sets. To build one, you need some brass (ask OPM), copper wire (ask OPM), screws (ask OPM), and, of course, a naturally lively imagination.



5. It's easy to find out if your flash gun is "in synch." You just hold your negatives up to the light. If they manifest a clear, delicate, transparent quality, like a piece of plain celluloid, then your gun needs tuning. It is practically impossible to re-adjust a flash gun by kicking it across the room, but you maybe have found that out already. Talking to it doesn't help, either.



6. Flash offers many problems of technique, chiefly getting rid of the shot bulbs. As a rule, you can hand them to a passerby, or drop them in a bystander's pocket. Explaining them to his wife is his problem. Wait a moment before handling the bulb; although it flashes only 1/50 second, in that time it produces about 1,824,233 lumens and foot candles and such, making it very hot indeed.



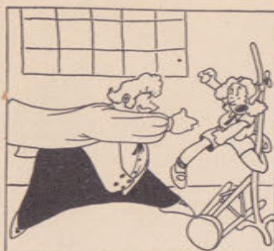
7. And now we close on a defense note. The flash bulb is a potent weapon of offense and defense, and if some Jap secret agent tries to muscle in on the subject you're picturing—especially if she is a lovely blonde serving as a secret agent for somebody else—let him have it at point-blank range. In this field, flash beats all other types of lighting; they never come back for more.

A Pictorial History of Photography

By Tom Bowler

with pictures by

Wellington Ames



1. The history of photography begins with the camera obscura and proceeds in a straight line to the Daguerreotype, the good north light, and the head clamp. In connection with this period, we should say something about Niepce, Fox Talbot, et al., but they are dead and wouldn't care anyhow. The head clamp is part of photography's growing pains . . .



2. And is associated with the wet plate period, before the albumen period. In the gay old days, on a field trip, you took your darkroom right to work with you, pitching the tent on the brink of a limpid mountain stream, then taking a false step and a brisk plunge down the waterfall below. Such experiences bred a hardy race of men, big, brawny, profane . . .



3. The wet plate gave way to the dry plate, thank goodness. We will skip the details of this period (they are dry too), although the decline and fall of the dry plate makes one of the noisiest periods of photographic history. Very few examples of the work of this period have survived the moving men, and when smash-proof film arrived . . .



4. Photographers grabbed it quick. Cut film was easy, but the roll film introduced a season of struggle, during which many photographers died horrible deaths by asphyxiation and strangulation. Finally George Eastman decided to put gelatin on the back too, to equalize the curl, and this straightened things out as far as they ever have been.



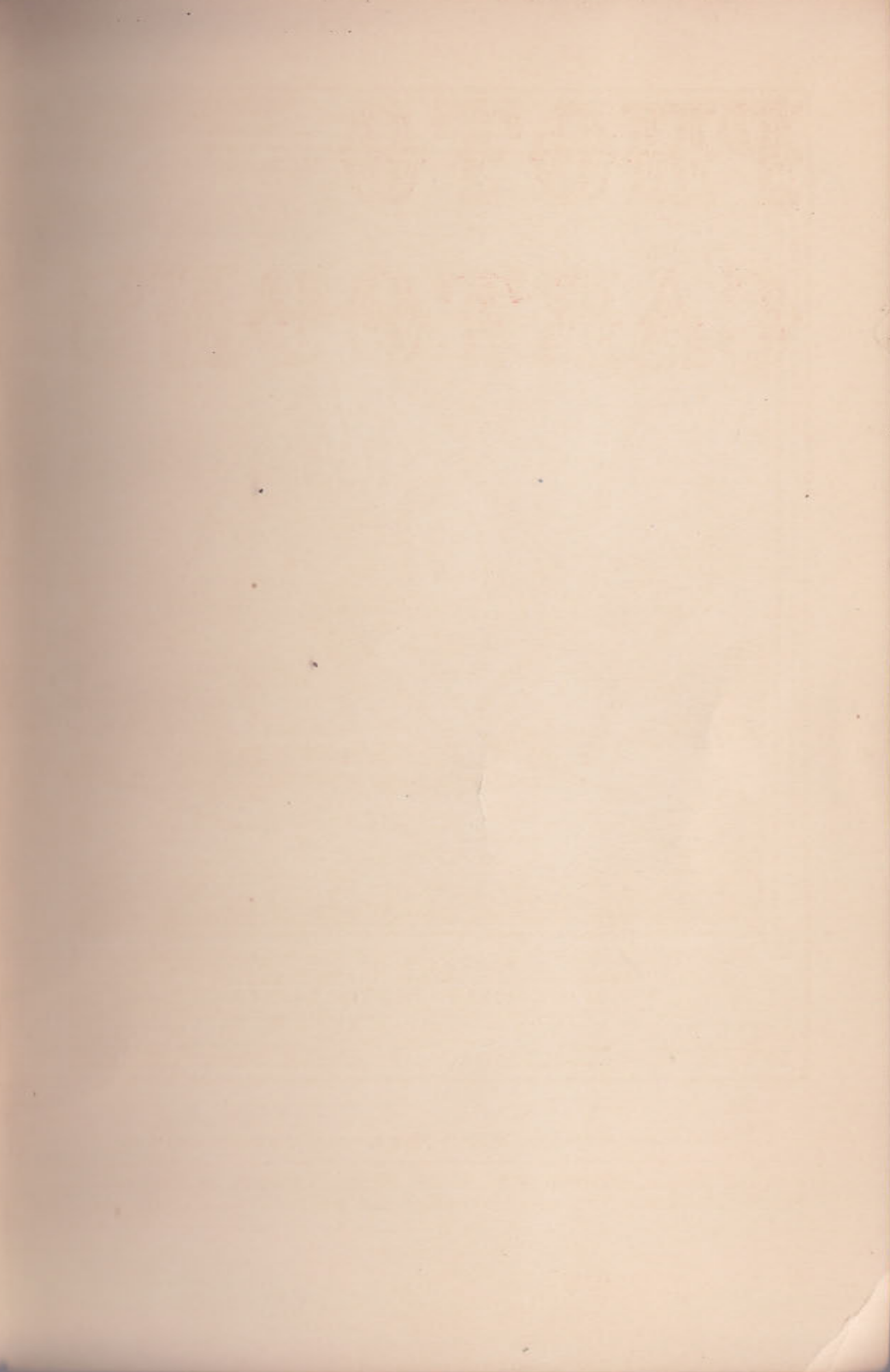
5. Photography by artificial light was soon discovered, and many fine interiors were lavishly smoked up in the early period. Elaborate equipment for flash work was developed; and digging lost photographers out of soft ground, where they had been blown deep, became a major industry. Many fine new surgical and burn techniques developed . . .



6. As films improved, smaller and smaller cameras were evolved, these including the well-known "vest button" or "wonder if it will be twins" type. Edison also discovered the motion picture, paving the way for Greta Garbo, football newsreels, Mickey Rooney, and worse. Grain was discovered, and purely conversational photography began . . .



7. Until, today, we have reached the ultra-miniature and completely mechanized stage, with cameras so small they conceal in your left nostril, and when equipped with telephoto, candid-angle prisms, shoulder harness, and supplementary gun stocks, are completely inconspicuous and almost the equivalent of a double extension reflex. Millennium . . .



PHOTOGRAPHIC PLEASURES



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